# The Centuries Old Truth: The Pope Has Actually and Accurately, Upon Accumulative Probable Cause, Been Associated With The Anti-Christ

(Depicted Expeditiously by Satirical Symbolism Due to Time-Constraint Caused by Damages Under Oppression As Historically Traditional, Proto-Orthodox Judeo-Christian Figure and Confessor, Non-Conforming to The Contemporary, Crypto-satanic Great Apostacy, From the Same!)

A BBOIP COMM PAMPHLET OF THE INSTITUTE OF BBOIP ADMINISTRATION OF JACOB (JAMES E. HORTON), SOLE-PRACTICING EXECUTIVE OFFICER BY DIVINE VOCATIONAL CALLING IN THE LORD JESUS CHRIST

January 13th, 2021 (Revised edition: June 8th, 2021)

---

*Whereas*:


ALEX VI PONT MAX



event, reformation 1517 - 1555, caricature, pope and theologians, woodcut, Nuremberg, circa 1520, private collection, Thomas Murner as cat, Emser as goat, Pope Leo X as antichrist, Johannes Eck as dog, Lempp as pig, religion, christianity, protestant satire, catholicism, broadsheet, propaganda, Germany, 16th century, historic, historical, (https://www.alamy.com/stock-photo-event-reformation-1517-1555-caricature-pope-and-theologians-woodcut-11917497.htm)

---



Doctor bock
Emser Lipsñ
Leo papa x.
Antichrist'
Doctor Eckius.
Ingelstatensis


Leo papa .x.
Antichristꝰ

# GORGONEVM CAPVT.


Ego sum Papa.



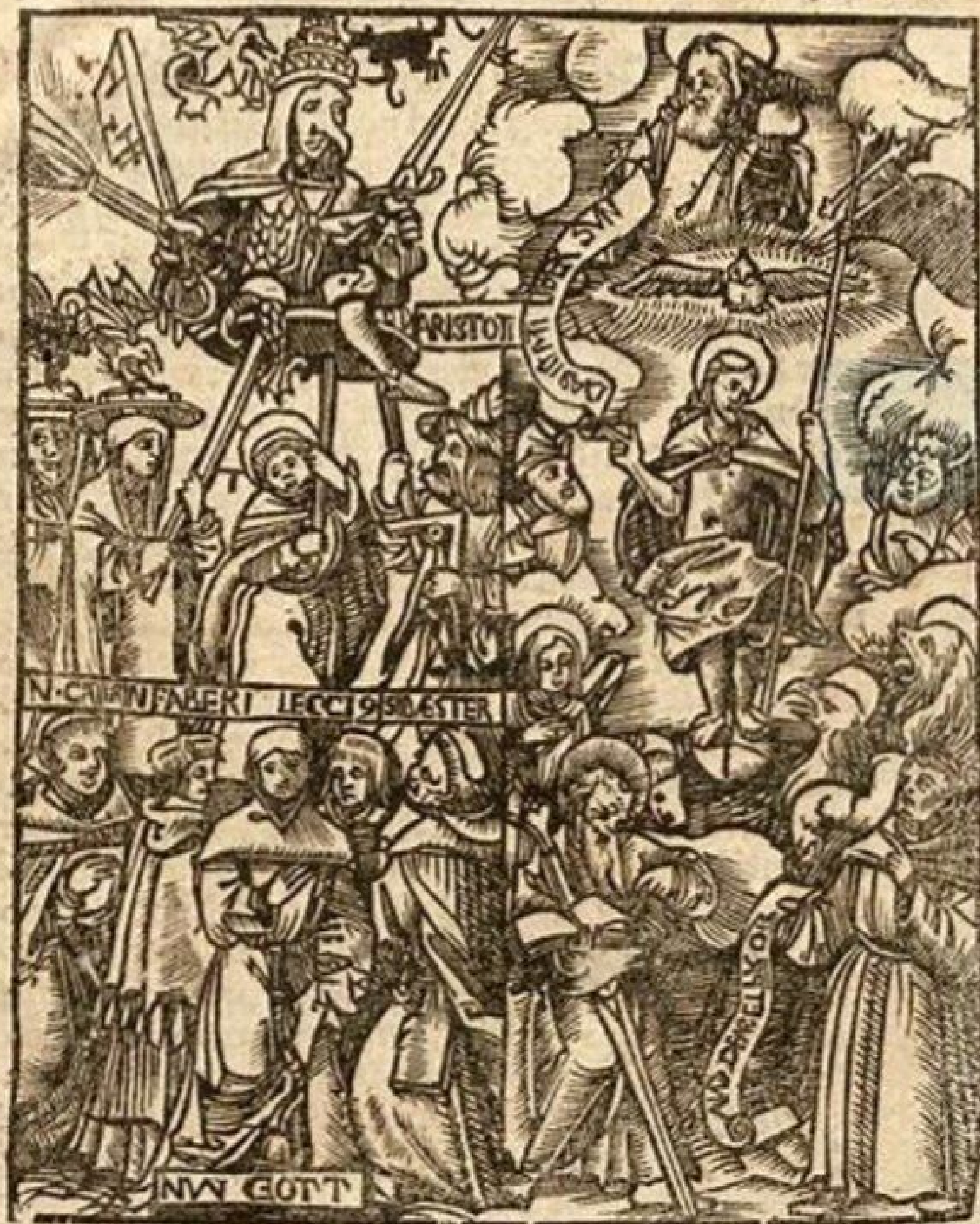
# THE GREAT SCHISM (1054 A.D.)





PhotoGrid

# Vom alten vnd nü en Gott/ Glauben/ vnd Ler.




1521

On the Old and the New God / Faith / and Teaching (1521)

This broadsheet is an early attempt to explain the difference between the church of Rome and that of evangelical reform, which it does by visual appropriations for popular festival culture. On the left, the pope is depicted as a carnival puppet held aloft, literally and figuratively, by two figures of the church (a cardinal and a canon), a monk, and the pagan philosopher Aristotle. The bottom register depicts anti-Lutheran propagandists, among them Ambrosius Caterinas, Johann Faber, Johann Eck, and Sylvester Prierias, Luther's very first literary opponent. The pope is crowned by two devils, as are the cardinal and the canon. The pope holds a key, symbolizing his ecclesiastical authority, a sword, symbolizing his temporal powers. On the right: a scroll reading "This is my beloved son" links the vertically arranged figures of the Trinity. Upholding the faith are figures of the four divinely inspired evangelists (in stark contrast to the merely human support-

the four divinely inspired evangelists (in stark contrast to the merely human supporters of the papist carnival puppet); in the bottom register, opposing the papal propagandists, are St. Paul (hold a sword and the Bible) and Luther himself, in the lower right-hand corner; the scroll beside him reads "One God and Father of All." The overall thrust of the image is to present the pope as a false God and to associate Luther's teachings with authentic or "old" Christianity, as opposed to the false, human inventions of the Roman church. (https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html).

DIGNA MERCES PAPAE SATANISSIMI ET CARDINALIVM SVORVM.



Wenn zeitlich gestrafft solt werden/
Bapst vnd Cardinel auff Erden/
Jr Lesterzung verdienet het/
Wie jr Recht hie gemalet steht.

Mart. Luther D.

V. 1545.

A Fitting Reward for the Most Satanic Pope and his Cardinals (1545)

This woodcut tells the reader what the pope deserves as a reward for his deeds, and shows the pope and three cardinals being executed by hanging. Two cardinals have their

hats dangling from their bodies; devils carry off their souls, while an executioner nails their tongues, which have been cut off for telling falsehoods, to the gallows. The sheet contains some of the same allusions as "De Ortu et Origine Monachorum" (see below), but formally is based on the Schandbrief, or "letter of insult," a common custom among the German nobility, which aimed at gaining revenge for unredressed grievances. Such letters of insult heaped abuse upon the enemy, and were often accompanied by Schandbilder, images that were designed to insult, which showed the person under assult suffering death by dishonorable means -- through hanging, for example, or dismemberment, or disembowelment. Here, the text reads: "If the pope and cardinals were / To be justly punished here on earth / Their slanders would merit / What you see depicted here."
(https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html)





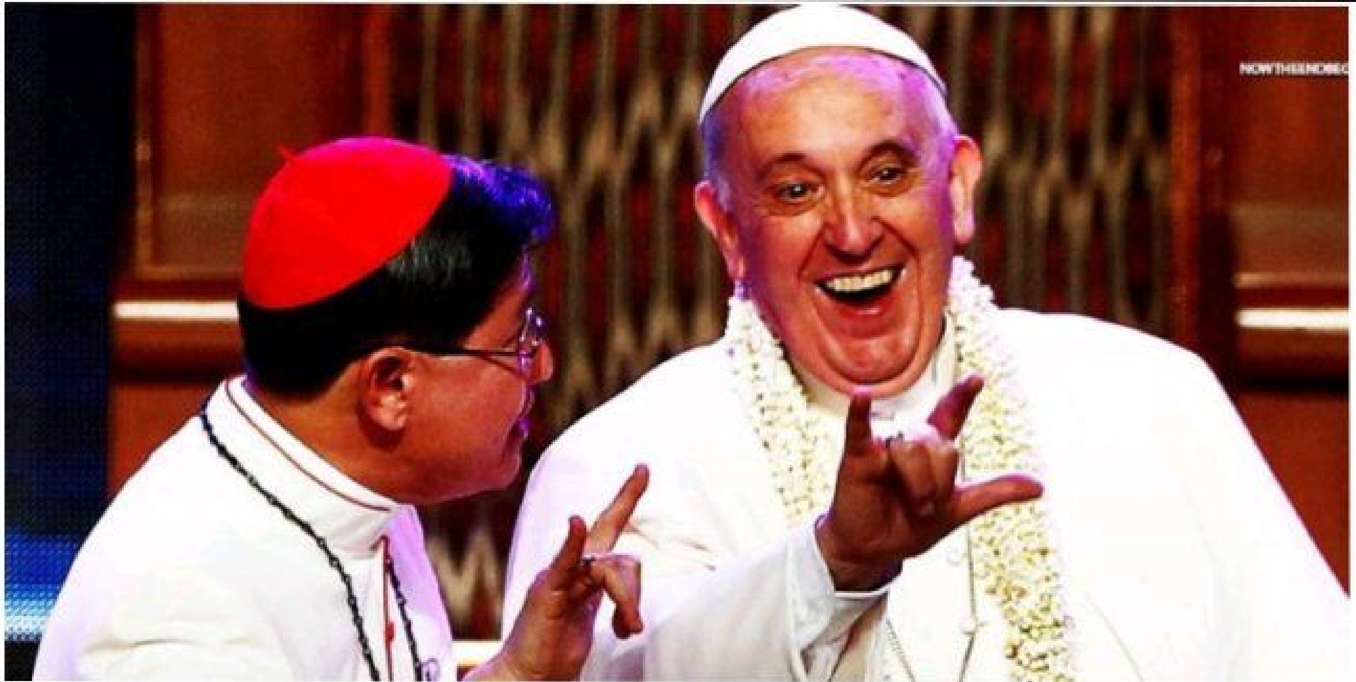

A Satire on the Papal Arms (n.d.)

In this undated broadsheet from Luther's lifetime, a propagandist for reform uses features of the Schandbild to defame papal authority. In this case, the insulting image adapts the papal coat of arms to make a point about the fiscalism of the church. The crossed keys that form the background represent the "office of the keys" -- the theological basis of papal claims to "bind and loose" the fate of souls in heaven. In this rendition, the keys have been shattered. From the stock of one key hangs the pope -- in itself insulting, since hanging was a dishonorable form of capital execution. The meaning is obvious: the pope deserves to die

an ignoble death. A poor peasant hangs from the other stock -- an indictment of the social cost of church fiscalism. The device within the coat of arms explains why the pope should be strung up: it shows a hand clutching money-bags, that is, the "purse of Judas". From it protrude coins and bishops' mitres -- symbols that convey the charge of simony. The dialogue accompanying the illustration state that the pope has abused the power of the keys to bind and loose: through annates and other spiritual taxes, the pope has usurped the power that properly belongs to bishops, abbots, kings and princes. He has, in short, betrayed Christ for money -- he is Judas.

https://pages.uoregon.edu/dluebke/Reformations441/ReformationSatires.html





# *Wherefore:*

Events, Protestant Reformation, 1517 - 1555, flyer, "The true and the false apostles of Christ", woodcut by Albrecht Duerer (1471 - 1528),



# *And Now:*

INTERPOL

VINCE
AUT
MORIRE

VIRTUE
LIBERTY AND

*Jacob The Centrally Targeted Figure, Sole-Practicing Executive Officer*